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The Musical Play
KATINKA

In Three Acts

As Presented by
MR. ARTHUR HAMMERSTEIN

The Book and Lyrics by
OTTO HAUERBACH

The Music by
RUDOLF FRIML

Authors of "THE FIREFLY" and "HIGH JINKS"



VOCAL SCORE

Ed. 971

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26335

Printed in the U. S. A.

KATINKA

PRODUCED FOR THE FIRST TIME
AT THE PARK THEATRE, MORRISTOWN, N. J.

DECEMBER 2nd, 1915

UNDER THE MANAGEMENT OF
ARTHUR HAMMERSTEIN

AND

UNDER THE STAGE DIRECTION

OF

FRANK SMITHSON



MUSICAL DIRECTOR
JOHN MCGHIE

1031295

6/66

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117134
new set

CAST OF CHARACTERS

VARENKA, Katinka's maid	NINA NAPIER
PETROV, an old servant to Boris	ALBERT SACKETT
BORIS STROGOFF, Russian ambassador to Austria	COUNT LORRIE GRIMALDI
KATINKA, his bride	MAY NAUDAIN
TATIANA, Katinka's mother	NORMA MENDOZA
IVAN DIMITRI (Katinka's sweetheart), an attaché to the Russian ambassador	SAMUEL ASH
THADDEUS HOPPER, a wealthy American	FRANKLIN ARDELL
RUSSIAN DANCERS	{ EDMUND MAKALIF
	{ MAY THOMPSON
HALIF, a Circassian slave-trader	A. ROBINS
KNOPF, manager Café-Turkois-in-Vienna	W. J. MCCARTHY
ABDUL, a harem assistant	DANIEL BAKER
ARIF BEY, warden of Izzet Pasha's harem	ED. DURAND
OLGA (NASHAN), first wife to Boris	EDITH DECKER
MRS. HELEN HOPPER, Thaddeus Hopper's wife	ADELE ROWLAND
A SPY	HARRY CINTON
M. PIERRE, porter at Hôtel Riche, Constantinople	GUSTAV SCHULTZ
DANCER	HELEN KRONER

Guests, travelers, visitors, Austrian and Russian officers, Vienna dancers, American and Turkish girls, bridesmaids, flower-girls, slave-girls, barmaids, serving-maids, flunkies, waiters, etc., etc.

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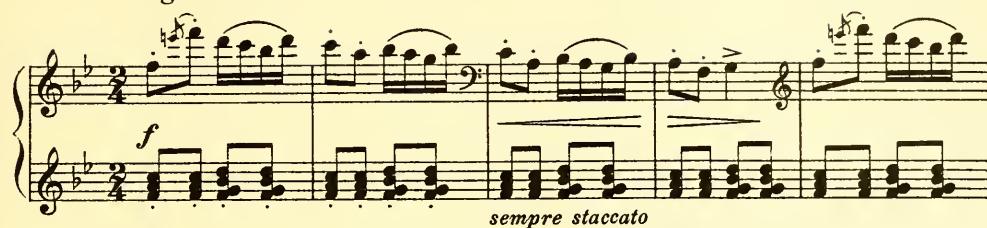
ACT I

Opening Chorus

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Allegro vivace



SOPRANO

Moderato

Give then your to - kens

ALTO

Give then your to - kens

TENOR

Give then your to - kens

BASS

Give then your to - kens



ten - der and true,

ten - der and true,

ten - der and true,

ten - der and true,

Harp

Cres. * Cres.

mf Keep and guard them ev - er! *pp*

mf Keep and guard them ev - er! *pp*

mf Keep and guard them ev - er! *pp*

mf Keep and guard them ev - er! *pp*

mf Keep and guard them ev - er! *pp*

Cres. * Cres.

f Heav'n bless the bond that bind - eth these two,

f Heav'n bless the bond that bind - eth these two,

f Heav'n bless the bond that bind - eth these two,

f Heav'n bless the bond that bind - eth these two,

f *rit.* *rit.* *rit.* * *rit.* *

rit. *Allegro* Let no man dare to sev - er.

rit. Let no man dare to sev - er.

rit. Let no man dare to sev - er.

rit. Let no man dare to sev - er.

rit. *Allegro* *f*

mf So they are man and wife, Mar-ried for life! *rit.* Bo-ris is swell-ing with pride!_____

mf So they are man and wife, Mar-ried for life! *rit.* Bo-ris is swell-ing with pride!_____

mf So they are man and wife, Mar-ried for life! *rit.* Bo-ris is swell-ing with pride!_____

mf So they are man and wife, Mar-ried for life! *rit.* Bo-ris is swell-ing with pride!_____

mf *leggiero* *rit.*

a tempo Charm - ing Ka - tin - ka fair Tries all her blush-es to

a tempo Charm - ing Ka - tin - ka fair Tries all her blush-es to

a tempo Tear - ful and trem-bling there, Charm - ing Ka - tin - ka fair Tries all her blush-es to

a tempo Tear - ful and trem-bling there, Charm - ing Ka - tin - ka fair Tries all her blush-es to

a tempo

hide! _____ For she's now a bride! _____

hide, to hide! _____ For she's now a bride! _____

hide! all her blushes to hide, For she's now a bride! _____

hide! all her blushes to hide, For she's now a bride! _____

mf Spread then the festive board For her new lord! *rit.* Bring forth the ros-y red wine. _____

mf Spread then the festive board For her new lord! *rit.* Bring forth the ros-y red wine. _____

mf Spread then the festive board For her new lord! *rit.* Bring forth the ros-y red wine. _____

mf Spread then the festive board For her new lord! *rit.* Bring forth the ros-y red wine. _____

mf leggiero

rit.

a tempo

And for Ka - tin-ka's sake Gar - lands of flow-ers we'll

a tempo

And for Ka - tin-ka's sake Gar - lands of flow-ers we'll

a tempo

Bring in the wed-ding-cake, And for Ka - tin-ka's sake Gar - lands of flow-ers we'll

a tempo

Bring in the wed-ding-cake, And for Ka - tin-ka's sake Gar - lands of flow-ers we'll

twine, _____ For Cu - pid's shrine! _____

twine, _____ For Cu - pid's shrine! _____

twine, flow-ers we will twine, For Cu - pid's shrine! _____

twine, flow-ers we will twine, For Cu - pid's shrine! _____

Moderato

Now do the church doors out-ward swing, While pret-ty bridesmaids sing, _____

Now do the church doors out-ward swing, While pret-ty bridesmaids sing, _____

Now do the church doors out-ward swing, While pret-ty bridesmaids sing, _____ And like

Now do the church doors out-ward swing, While pret-ty bridesmaids sing, _____ And like

Moderato

Andante

High in the gild-ed spire Wed-ding-bells gai - ly

High in the gild-ed spire Wed-ding-bells gai - ly

notes from an an-gel-choir, High in the gild-ed spire Wed-ding-bells gai - ly

notes from an an-gel-choir, High in the gild-ed spire Wed-ding-bells gai - ly

Andante

Tempo di Valse

ring! Ring! Ring!

ring! Ring! Ring!

ring! Ring! Ring!

ring! Ring! Ring!

Tempo di Valse

* *p* *no.* *no.*

Ring out your ti - dings, Dear old bells, _____

Ring out your ti - dings, Dear old bells, _____

Ring out your ti - dings, Dear old bells, _____

Ring out your ti - dings, Dear old bells, _____

mf

Ring! Ring! Ring for your chid - ing True

mf

Ring! Ring! Ring for your chid - ing True

mf

Ring! Ring! Ring for your chid - ing True

mf

Ring! Ring! Ring for your chid - ing True

p

love spells; Fling, fling,

p

love spells; Fling, fling,

p

love spells; Fling, fling,

p

love spells; Fling, fling,

fling out your gold - en notes so clear,

fling out your gold - en notes so clear,

fling out your gold - en notes so clear,

fling out your gold - en notes so clear,

mf Cling, cling, cling to your old - en

mf Cling, cling, cling to your old - en

mf Cling, cling, cling cling to your

mf Cling, cling, cling cling to your

mot - to dear: _____

mot - to dear: _____ *p* Hon - or, love and o -

mot - to dear: _____ *p* For "to hon - or and

mot - to dear: _____ *p* For "to hon - or and

p Love _____ is far bet-ter than wast - ing, wast - ing a -

bey is bet-ter than wast - ing, wast - ing a -

love and o - bey" Is far bet - ter than wast-ing a - way. So

love and o - bey" Is far bet - ter than wast-ing a - way So

way. Swing, swing out your lay, Wed-ding - bells, swing, swing, swing out your lay, Wed-ding - bells, swing, swing, swing out your lay, Wed-ding - bells,

Musical score for "Wedding Bells" featuring four staves of music. The lyrics "wed-ding - bells!" are written below each staff. The music includes dynamic markings: *pp* (pianissimo), *ff* (fortissimo), and *cresc.* (crescendo). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The melody is primarily composed of half notes and quarter notes, with some rests. The first staff begins with a treble clef, and the subsequent staves also use treble clefs, though the bottom-most staff uses a bass clef. The music is arranged for a four-part setting, likely for voices or instruments.

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Vienna Girls

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Allegro



molto rit.

1. If one is look-ing for the right girl, _____ One who knows the art _____
2. If one is look-ing for a shy girl, _____ Who loves to stay at home, _____

p *molto rit.*

The first system shows the vocal melody and piano accompaniment for the first two lines of the song. The piano part features chords and a moving bass line. The tempo is marked *molto rit.* (molto ritardando).

a tempo

— Of sooth-ing head and heart: _____ For she must
All drows-y and a-lone, _____ A lit-tle

a tempo *fz*

The second system continues the vocal melody and piano accompaniment. The piano part includes a *fz* (forzando) marking. The tempo is marked *a tempo*.

be both day and night girl, _____ With pret-ty, wit-ty ways _____ That bright-en
nev-er-tell-a-lie girl, _____ A girl who thinks it's guile _____ To learn to

The third system shows the final lines of the vocal melody and piano accompaniment. The piano part features a lively, rhythmic accompaniment.

days, _____ And that light in her eyes when it's night, _____

— That's the kind you'll be sur - est to find _____ In Vi -

en - na! In Vi - en - na girls are bright - est, _____ Their hearts are

light - est, _____ Their eyes are ev - er fair, _____ When they

a tempo

smile, their lips un - cov - er pearls the whit - est — And their laugh - ter rings like

a tempo

fz

mu - sic ev - ry - where — In Vi - en - na! In Vi - en - na girls are

fz

spright - ly, — They ca - per night - ly — In sweet, se - duc - tive swirls, —

rit.

fz *f* *cresc.* *rit.*

— And they love it when you dare to hold them slight - ly tight - ly,

a tempo

a tempo

fz

rit. *a tempo*

For they are Vi - en-na girls! In Vi - en - -

a tempo

In Vi - en - na, in Vi -

a tempo

In Vi - en - na, in Vi -

a tempo

In Vi - en - na, in Vi -

a tempo

In Vi - en - na, in Vi -

rit. *fz*

rit.

- - na girls are bright - - - - est, Their eyes are

rit.

en - na girls are bright - est, Their hearts are light - est, Their eyes are

rit.

en - na girls are bright - est, Their hearts are light - est, Their eyes are

rit.

en - na girls are bright - est, Their hearts are light - est, Their eyes are

rit.

en - na girls are bright - est, Their hearts are light - est, Their eyes are

fz *fz* *cresc.* *rit.*

a tempo

ev - er fair; — When they smile their lips un - cov - er pearls the whit - est, —

a tempo

ev - er fair; —

a tempo

ev - er fair; —

a tempo

ev - er fair; — When they smile their lips un - cov - er pearls the whit - est, —

a tempo

ev - er fair; — When they smile their lips un - cov - er pearls the whit - est, —

fz

Ah! — In Vi -

And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

— And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

— And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

en - na girls are spright - ly, They ca - per

en - na! In Vi - en - na girls are spright - ly, They ca - per

en - na! In Vi - en - na girls are spright - ly, They ca - per

en - na! In Vi - en - na girls are spright - ly, They ca - per

en - na! In Vi - en - na girls are spright - ly, They ca - per

ly, In sweet, se - duc - tive swirls, And they

night - ly In sweet, se - duc - tive swirls, And they

night - ly In sweet, se - duc - tive swirls, And they

night - ly In sweet, se - duc - tive swirls, And they

night - ly In sweet, se - duc - tive swirls, And they

a tempo

love _____ right - ly,

a tempo

love it when you dare to hold them slight - ly tight - ly,

à tempo

love it when you dare to hold them slight - ly tight - ly,

a tempo

love it when you dare to hold them slight - ly tight - ly,

a tempo

love it when you dare to hold them slight - ly tight - ly,

For they are Vi - en - na _____ girls! _____

For they are Vi - en - na _____ girls! _____

For they are Vi - en - na _____ girls! _____

For they are Vi - en - na _____ girls! _____

For they are Vi - en - na _____ girls! _____

ff

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The Bride

Ensemble

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Marziale

ff *3*

fz *3*

p *3* *cresc.*

ff rit. *3* *3* *rit.*

SOPRANO

f a tempo

Wel - - come the bride with song And an - thems of golden cheer, —

ALTO

f a tempo

Wel - - come the bride with song And an - thems of golden cheer, —

TENOR

f a tempo

Wel - - come the bride with song And an - thems of golden cheer, — With anthems

BASS

f a tempo

Wel - - come the bride with song And an - thems of golden cheer, — With anthems

a tempo

f

a tempo

ra *

With cheer, — And may their hap - pi-ness be

With cheer, — And may their hap - pi-ness be

ring-ing clear, Dis-pel-ling doubt and fear, And may their hap - pi-ness be

ring-ing clear, Dis-pel-ling doubt and fear, And may their hap - pi-ness be

long, — And may the bonds be strong, And sealed with a love most dear.

long, — And may the bonds be strong, And sealed with a love most dear.

long, — And may the bonds be strong, And sealed with a love most dear.

long, — And may the bonds be strong, And sealed with a love most dear.

Wel - - come the luck-y man, Who stands by her tender side, — His

Wel - - come the luck-y man, Who stands by her tender side, — His

Wel - - come the luck-y man, Who stands by her tender side, —

Wel - - come the luck-y man, Who stands by her tender side, —

smiles be e'er up - on her, Ten - - der and
 smiles be e'er up - on her, Ten - der and true,

mf

ℳ *ℳ* *ℳ*

true!
 ten - der and true!
 Du - ty, love and hon - - or Be his
 Du - ty, love and hon - - or Be his

ℳ *

Be his guide, be his guide,
 Be his guide, be his guide,
 guide, Love be his guide, For she's his
 guide; Love be his guide, For she's his

p cresc.
Red.

cresc. For she is his bride!
cresc. For she is his bride!
ff bride, his bride!
ff bride, his bride!

ff
Red. *

f Long life of bliss they'll live, With bless-ings that Heav'n may give! —

f Long life of bliss they'll live, With bless-ings that Heav'n may give! —

f Long life of bliss they'll live, With bless-ings that Heav'n may give! — And may their

f Long life of bliss they'll live, With bless-ings that Heav'n may give! — And may their

f *And* ***

And peace, — And on this hap - py new - made home — May nev - er

And peace, — And on this hap - py new - made home — May nev - er

worries cease And on - ly joys increase, And on this hap - py new - made home — May nev - er

worries cease And on - ly joys increase, And on this hap - py new - made home — May nev - er

shade of shame or sor-row or trou-ble come!_____

shade of shame or sor-row or trou-ble come!_____

shade of shame or sor-row or trou-ble come!_____

shade of shame or sor-row or trou-ble come!_____

f So once a-gain with song and an-them We greet the bride,_____ *mf* And the

f So once a-gain with song and an-them We greet the bride,_____

f So once a-gain with song and an-them We greet the bride,_____

f So once a-gain with song and an-them We greet the bride,_____

f *mf*

luck - y man who walks by her side; May the bloom of their love a -

mf *cresc.* *rit. molto*

The luck - y man who walks, walks by her side; May the bloom of their love a -

mf *cresc.* *rit. molto*

The luck - y man who walks, walks by her side; May the bloom of their love a -

cresc. *rit. molto*

The luck - y man who walks, walks by her side; May the bloom of their love a -

cresc. *rit. molto*

bide! May love a - bide!

ff *cresc.* *ff*

bide! May love a - bide!

ff *cresc.* *ff*

bide! May love a - bide!

ff *cresc.* *ff*

bide! May love a - bide!

ff *cresc.* *ff*

ff *cresc.* *ff*

One Who Will Understand

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Vivo

f

Tempo di Valse
Katinka

p

rit.

I will breathe all the joy of my heart _____ In a

fz

rit.

a tempo

p

song, _____ just a sim-ple song; _____ Would its notes could but im -

SOPRANO

a tempo

In a song, _____ sim-ple song.

ALTO

a tempo

In a song, _____ sim-ple song.

TENOR

a tempo

In a song, _____ sim-ple song.

BASS

a tempo

In a song, _____ sim-ple song.

a tempo

p

p

p

cresc. *mf* *rit.*

part _____ Thoughts that here with - in me throng! _____

mf *rit.*

What a dear, what a dear, what a

mf *rit.*

What a dear, what a dear, what a

mf *rit.*

What a dear, what a dear, what a

mf *rit.*

What a dear, what a dear, what a

cresc. *mf* *rit.*

a tempo *p* *cresc.* *rit.*

_____ I will teach its re - frain to the breeze, _____ Where 'twill live _____ or _____

a tempo *p* *rit.*

song! _____ Where 'twill live

a tempo *p* *rit.*

song! _____ Where 'twill live

a tempo *p* *rit.*

song! _____ Where 'twill live

a tempo *p* *rit.*

song! _____ Where 'twill live

a tempo *p* *cresc.* *rit.*

f *mf poco accel.*

die! Or may - be some - one some - where please, And

f *mf* *poco accel.*

or 'twill die! Or may-be some-one, or may-be some-where,

f *mf* *poco accel.*

or 'twill die! Or may-be some-one, or may-be some-where,

f *mf* *poco accel.*

or 'twill die! Or may-be some-one, or may-be some-where,

f *mf* *poco accel.*

or 'twill die! Or may-be some-one, or may-be some-where,

f *mf* *poco accel.*

or 'twill die! Or may-be some-one, or may-be some-where,

f *mf* *poco accel.*

or 'twill die! Or may-be some-one, or may-be some-where,

rit.

rob a soul _____ of a sigh. _____

rit.

Rob a soul of sighs. _____

rit.

Rob a soul of sighs. _____

rit.

Rob a soul of sighs. _____

rit.

Rob a soul of sighs. _____

rit.

Rob a soul of sighs. _____

p

Valse lente

p

In the heart _____ of a song _____ I have hid - den my

p

p

heart and its burn - ing, To its mea - - - sures be -

p

cresc.

longs _____ All my soul's ea - ger yearn - ing, -

cresc.

mf rit.

a tempo

p

- Its re - frain _____ May yet reign, _____ O - ver

a tempo

p

pp *mf* *cresc.*

sea and land, Thou-sands yet may

pp *mf* *cresc.*

pp

hear it, Man - y who will cheer it: One who will un - der - stand!

pp

mf *p*

In the glowing heart of a sim-ple song I have hid - den my

Ivan *p*

In the glowing heart of a sim-ple song I have hid - den my

mf *p*

In the heart of a song She has hid - den her

mf *p*

In the heart of a song She has hid - den her

mf *p*

In the heart of a song She has hid - den her

mf *p*

In the heart of a song She has hid - den her

mf *p*

cresc.

K. heart and its burn - ing, To its mea - sures _____ My soul's
cresc.

I. heart and its burn - ing, To its mea - sures there be - longs My soul's
cresc.

heart and its burn - ing, *mf* To its mea - sures be - longs All my soul's
cresc.

heart and its burn - ing, *mf* To its mea - sures be - longs All my soul's
cresc.

heart and its burn - ing, *mf* To its mea - sures be - longs All my soul's
cresc.

heart and its burn - ing, *mf* To its mea - sures be - longs All my soul's
cresc.

f *rit.* *a tempo mf*

K. ea - ger yearn - ing, Its re-frain may reign, its re-frain may reign O-ver
f rit. a tempo mf

I. ea - ger yearn - ing, Its re-frain may reign, its re-frain may reign O-ver
f rit. mf a tempo

ea - ger yearn - ing, Its re - frain may yet reign O-ver
f rit. mf a tempo

ea - ger yearn - ing, Its re - frain may yet reign O-ver
f rit. mf a tempo

ea - ger yearn - ing, Its re - frain may yet reign O-ver
f rit. mf a tempo

ea - ger yearn - ing, Its re - frain may yet reign O-ver
f rit. mf a tempo

a tempo

f rit. mf

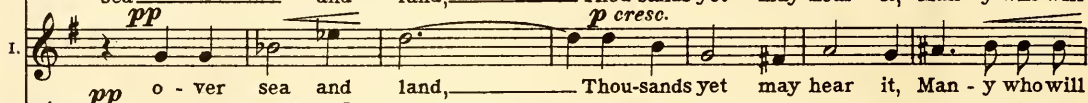
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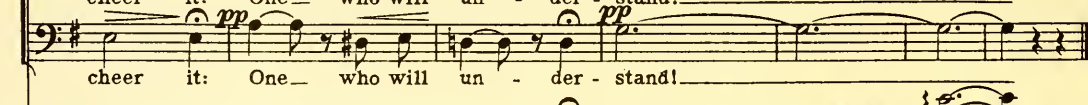
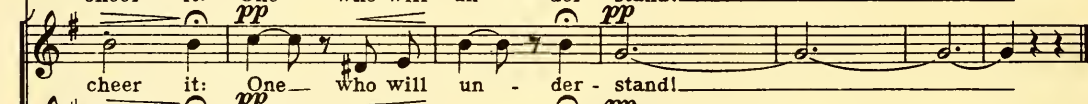
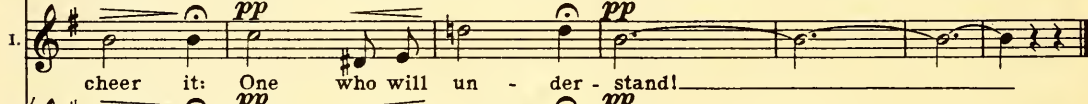
I.



K.



I.



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Katinka Quartet

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Allegro moderato

Tenor I *p* In this ru-by cup of wine, Ka - tin - ka, Where the

Tenor II Where the

Bass I Where the

Bass II Where the

mf *p*

bub-les shine, Ka - tin-ka, *cresc.* Cap-tive

bub-les shine, Ka - tin-ka, *cresc.* Cap-tive

bub-les shine, Ka - tin-ka, *p* They have caught the pret-ty grace of your smile *cresc.* Cap-tive

bub-les shine, Ka - tin-ka, *cresc.* Cap-tive

p *cresc.*

Extract from the Score
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for a while, And the spar-kle of your eyes, Ka - tin - ka, Weaned from A-pril skies, Ka -

for a while, And the spar-kle of your eyes, Ka - tin - ka, Weaned from A-pril skies, Ka -

for a while, And the spar-kle of your eyes, Ka - tin - ka, Weaned from A-pril skies, Ka -

for a while, And the spar-kle of your eyes, Ka - tin - ka, Weaned from A-pril skies, Ka -

REFRAIN

tin-ka, bright-ly gleams Like a star seen in dreams. Sweet Ka-

tin-ka, bright-ly gleams Like a star seen in dreams. Sweet Ka-

tin-ka, In this gob-let's crys-tal depths bright-ly gleams Like a star seen in dreams. Sweet Ka-

tin-ka, bright-ly gleams Like a star seen in dreams. Sweet Ka-

cresc.
 tin - ka, sweet Ka - tin - ka! You are like a rose, Ka - tin - ka, Just as
cresc.
 tin - ka, sweet Ka - tin - ka! You are like a rose, Ka - tin - ka, Just as
cresc.
 tin - ka, sweet Ka - tin - ka! You are like a rose, Ka - tin - ka, Just as
cresc.
 tin - ka, sweet Ka - tin - ka! You are like a rose, Ka - tin - ka, Just as
cresc.

mf fair, dear, just as rare, dear, *f* And I love you, Heav-en knows! E-ven
mf fair, dear, just as rare, dear, *f* And I love you, Heav-en knows!
mf fair, dear, just as rare, dear, *f* And I love you, Heav-en knows!
mf fair, dear, just as rare, dear, *f* And I love you, Heav-en knows!
mf *f* *p*

The image displays a musical score for the song "Sweet Ka-mine!". It includes four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are: "joy, dear, were di - vine, — If you were on-ly mine! Sweet Ka-mine!". The score is marked with dynamics such as *f* (forte) and *mf* (mezzo-forte), and includes first and second endings. The piano part features complex chordal textures and triplets.

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In a Hurry

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Allegro

The piano introduction is in 2/4 time, marked Allegro. It features a treble and bass staff. The treble staff begins with a series of eighth notes (F#, G, A, B, C, D, E, F#) and a half note (G). The bass staff begins with a series of eighth notes (F#, G, A, B, C, D, E, F#) and a half note (G). The piece is in the key of D major.

Bells

p

mf

1. Ev-'ry real old Yan-kee's in a
2. When a son of Un-cle Sam for sleep is

hur-ry,
read-y,

No
Which

mat-ter why or where he is or
hap-pens, I'm a-fraid, a-bout one

fz

what he has to do, Sim-ply can-not live with-out his flur-ry;-
night in twen-ty-eight, He sets a big a-larm-clock by his bed-die,

Be-
So

fore he starts to do a thing, he's near-ly half-way through.
he won't o-ver-sleep and get the morn-ing news too late. He

Of-ten, when he has to take a jour-ney, He's up and gone and home a-gain be-
goes to sleep with one fair op-tic o-pen, For fear that he will miss some fun or

fore you've time to pack; And when he's on the road, at an-y
good thing go-ing on; At morn for night-at night for morn he's

turn he_ Will meet him-self al-read-y com-ing back. 1-2. He's in a
hop-in', Lies down at day-break and gets up at dawn!

REFRAIN

Vivace

hur - ry, a hur - ry at noon and night time, All time is

mf

flight-time, Be - lieve me, no time

f

For him is slow time, It's al-ways hus - tle, rus - tle,

f

bus - tle, tus - sle, Hus - tle, rus - tle, bus - tle In a hur - ry, a

mf

hur - ry! In spring or win - ter He is a sprint - er, Be -

lieve me, he's some hik - er, — He's no

The musical score is written on a yellowed, aged paper. It features a vocal line at the top and a piano accompaniment below. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "pik - er! — Meets a girl on Sun - day — They are mar - ried". The piano accompaniment consists of two staves, treble and bass, with a key signature of two sharps. The music is in 2/4 time. The score is divided into four measures. The first measure contains the vocal line and the piano accompaniment. The second measure contains the vocal line and the piano accompaniment. The third measure contains the vocal line and the piano accompaniment. The fourth measure contains the vocal line and the piano accompaniment. The piano accompaniment includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also some markings like "5" and "5" in the piano accompaniment.

Mon - day. No mat - ter what he has to do, he's al - ways in a

p *cresc.*

p *cresc.* *f*

hur - ry. He's in a hur - ry, a hur - ry at noon and

SOPRANO

He's in a hur - ry, a hur - ry at noon and

ALTO

He's in a hur - ry, a hur - ry at noon and

TENOR

He's in a hur - ry, a hur - ry at noon and

BASS

He's in a hur - ry, a hur - ry at noon and

night time, All time is flight-time, Be - lieve me,

night time, All time is flight-time, Be - lieve me,

night time, All time is flight-time, Be - lieve me,

night time, All time is flight-time, Be - lieve me,

night time, All time is flight-time, Be - lieve me,

no time For him is slow time, It's al-ways hus-tle, rus-tle,

no time For him is slow time, It's al-ways hus-tle, rus-tle,

no time For him is slow time, It's al-ways hus-tle, rus-tle,

no time For him is slow time, It's al-ways hus-tle, rus-tle,

no time For him is slow time, It's al-ways hus-tle, rus-tle,

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

bus-tle, tus-sle, Hus-tle, rus-tle, bus-tle, In a hur-ry, a hur-ry! In

spring or win - ter He is a sprint-er, Be - lieve me,

spring or win - ter He is a sprint-er, Be - lieve me,

spring or win - ter He is a sprint-er, Be - lieve me,

spring or win - ter He is a sprint-er, Be - lieve me,

spring or win - ter He is a sprint-er, Be - lieve me,

he's some hik-er,— He's no pik-er.— Meets a girl on Sun-day—

he's some hik-er,— He's no pik-er.— Meets a girl on Sun-day—

he's some hik-er,— He's no pik-er.— Meets a girl on Sun-day—

he's some hik-er,— He's no pik-er.—

he's some hik-er,— He's no pik-er.—

p *cresc.*

They are mar-ried Mon-day. No mat-ter what he has to do, he's

No mat-ter what he has to do, he's

No mat-ter what he has to do, he's

They are mar-ried Mon-day. No mat-ter what he has to do, he's

They are mar-ried Mon-day No mat-ter what he has to do, he's

p cresc.

al-ways in a hur-ry!

al-ways in a hur-ry!

al-ways in a hur-ry!

al-ways in a hur-ry!

al-ways in a hur-ry!

ff *fz* *fz*

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'Tis the End, So Farewell!

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Vivo

mf *rit.*

Moderato
p Katinka

1. Dear love, the hour of our part - ing has come at
2. Now must you go, dear? The voice of an - oth - er

p

last, For the die has been cast, All our
calls, With vague ter - - ror it thralls As its

Ad. *

fond hopes are past. Cru - el the pow'r
dread ac - cent falls. Then whis - per low,

cresc.
That has sun - der'd love's gold - en chain! Ah! the an - guish and
dear, The words that we dread to say: For 'tis fare - well for

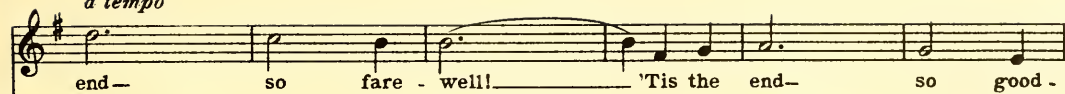
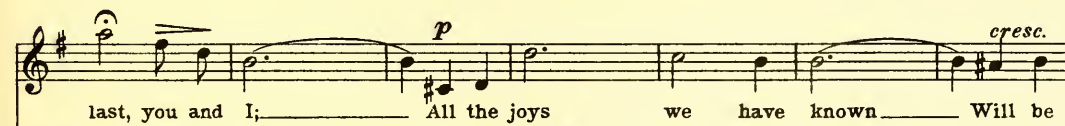
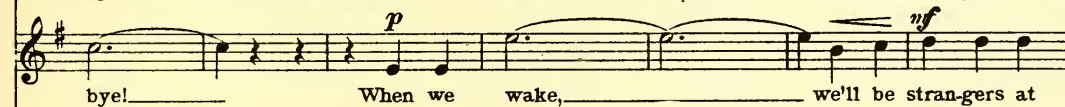
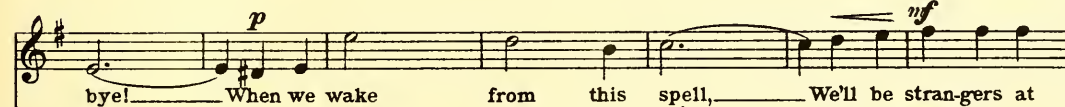
cresc.

rit. **REFRAIN**
pain Of sweet dreams that are dreamed in vain! 1-2. 'Tis the
aye, Tho' my heart would fain bid you stay.

rit. *p*

rit. *p*

rit. *p*

a tempo*Ivan p**a tempo*

with - er'd and flown Like the ros - es that die

cresc. Will be with - er'd Like the ros - es that die

mf — 'Neath a gray au - tumn sky; *p* And tho' spring come a -

mf — 'Neath a gray au - tumn sky; *p* Tho' spring come,

mf rit. *cresc.* gain, We shall seek them in vain.

mf rit. *cresc.* come a - gain, We shall seek them in vain.

mf rit. *cresc.* *pp*

Ped.

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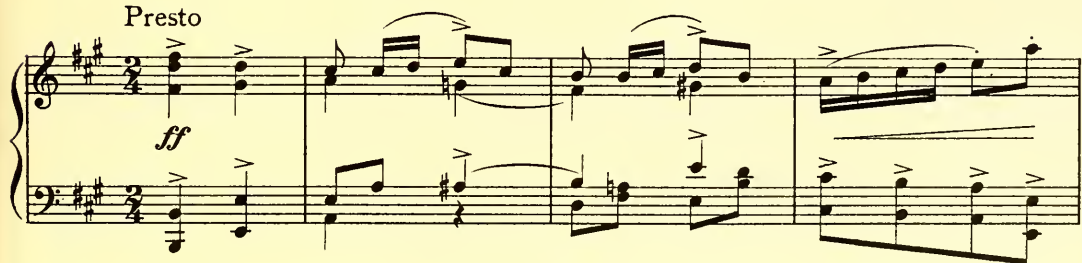
Russian Dance

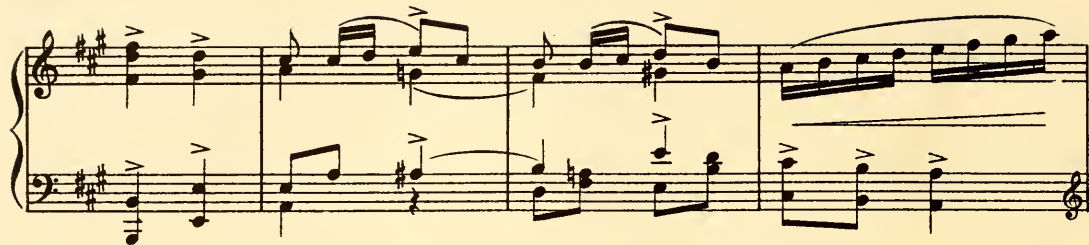
Music by
Rudolf Friml

Moderato



Presto





Moderato



p *cresc.* *mf*

tr *mf*

f *mf*

tr *mf*

Meno mosso

First system of music, marked *Meno mosso*. The score is in G major (one sharp) and 2/4 time. It features a piano introduction with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand provides a steady accompaniment. A crescendo (*cresc.*) is indicated in the middle of the system.

Second system of music, marked *Presto*. The tempo increases significantly. The right hand features rapid sixteenth-note passages. The left hand continues with a rhythmic accompaniment. Dynamics include forte (*f*) and a crescendo (*cresc.*).

Third system of music. The right hand has a trill (*tr*) in the first measure. The left hand features a forte (*ff*) dynamic. The music continues with rapid sixteenth-note patterns in the right hand.

Fourth system of music. The right hand continues with rapid sixteenth-note passages. The left hand provides a steady accompaniment. The system ends with a double bar line.

Fifth system of music, marked *ff marcato*. The music is in a more pronounced, accented style. The right hand features chords and moving lines, while the left hand provides a steady accompaniment. The system ends with a double bar line.

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Finale

Act I

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Moderato

Katinka

Good-night!—

SOPRANO

Good-night!

ALTO

Good-night!

TENOR

Good-night! Good - - - night!

BASS

Good-night! Good - - - night!

Chorus

K.

p The shad - ows draw their vel - vet shawl A -

p The shad - ows draw their vel - vet shawl A -

p The shad - ows draw their vel - vet shawl A -

p The shad - ows draw their vel - vet shawl A -

K.

p *cresc.* a - bout love's sweet re - treat, _____ And

cresc. bout love's sweet re - treat, _____ The stars have lit their can - dles tall To

cresc. bout love's sweet re - treat, _____ The stars have lit their can - dles tall To

cresc. bout love's sweet re - treat, _____ The stars have lit their can - dles tall To

cresc. bout love's sweet re - treat, _____ The stars have lit their can - dles tall To

cresc.

dim. *p*

guide young Cu - pid's feet. Ah! may

dim. *p*

guide young Cu - pid's feet. To Hy - men's hall! To Hy - men's hall! May

dim. *p*

guide young Cu - pid's feet. To Hy - men's hall! To Hy - men's hall! May

dim. *p*

guide young Cu - pid's feet. To Hy - men's hall! To Hy - men's hall! May

dim. *p*

guide young Cu - pid's feet. To Hy - men's hall! To Hy - men's hall! May

dim. *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May

dim. *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May

dim. *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May

dim. *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May

dim. *p*

love's fair dreams be sweet! In Hy - men's hall, in Hy - men's hall, May

K. *molto rit.*

love's fair dreams be sweet! — Good - night! — good - night! —

molto rit.

love's fair dreams be sweet! — Good-night! good-night!

molto rit.

love's fair dreams be sweet! — Good-night! good-night!

molto rit.

love's fair dreams be sweet! — Good-night! good-night!

molto rit.

love's fair dreams be sweet! — Good-night! good-night!good-

K. *pp*

good - night! —

pp

good - night! —

pp

good - night! —

pp

good - night! —

pp

night! good - night! —

Animato

Ivan

ad libitum

And now a toast to Bo-ris, Happy

Animato

p *cresc.* *ff* *mf*

1.

own - er of Heav-en's fair-est star!

molto rit.

To Bo - - ris! to

molto rit.

To Bo - - ris! to

molto rit.

To Bo - - ris! to

molto rit.

To Bo - - ris! to

molto rit.

To Bo - - ris! to

fz *molto rit.*

1. *Vivo*

Bo - - ris!

Bo - - ris!

Bo - - ris!

Bo - - ris!

Bo - - ris!

Vivo

Maestoso
Boris *f*

animato

I thank you, friends, both new and old, For wishes so be-nign, I on-ly hope that

animato

rit. (Reels and spills wine) *a tempo*

soon you'll hold The bliss that now is mine. And

rit.

B. as I spill this li - quid fire, A gift to gods a - bove, May

a tempo

B. they pour bless-ings and in - spire _____ My heart's mate with true

rit.

ff

p

B. love. I thank you, friends, both new and old, For wish-es so be - nign, I

a tempo

SOPRANO

He thanks his friends, both new and old, For wish-es so be - nign, We

a tempo

ALTO

He thanks his friends, both new and old, For wish-es so be - nign, We

a tempo

TENOR

He thanks his friends, both new and old, For wish-es so be - nign, We

a tempo

BASS

He thanks his friends, both new and old, For wish-es so be - nign, We

a tempo

animato *rit.* *a tempo*

B. on - ly hope that soon you'll hold The bliss that now is mine. And as I spill this

animato *rit.* *a tempo*

on - ly hope that soon we'll hold The bliss that now is thine. And as we spill this

animato *rit.* *a tempo*

on - ly hope that soon we'll hold The bliss that now is thine. And as we spill this

animato *rit.* *a tempo*

on - ly hope that soon we'll hold The bliss that now is thine. And as we spill this

animato *rit.* *a tempo*

on - ly hope that soon we'll hold The bliss that now is thine. And as we spill this

animato *rit.* *a tempo*

li - quid fire, A gift to gods a - bove, May they pour blessings and in - spire My

rit. *rit.* *rit.*

li - quid fire, A gift to gods a - bove, May they pour blessings and in - spire

rit. *rit.* *rit.*

li - quid fire, A gift to gods a - bove, May they pour blessings and in - spire

rit. *rit.* *rit.*

li - quid fire, A gift to gods a - bove, May they pour blessings and in - spire

rit. *rit.* *rit.*

li - quid fire, A gift to gods a - bove, May they pour blessings and in - spire

rit. *rit.* *rit.*

B. *Allegro*

heart's mate with true love.

with true love.

with true love.

with true love.

with true love.

Allegro

p

f

Cadenza
Harp

cresc. ed accel.

fz

8

8

8

Moderato animato

Katinka

mf Jew-els of gold, di-a-dems old,

SOPRANOS

mf Re-move these jew-els of gold, These pearls and di-a-dems old,

ALTOS

mf Re-move these jew-els of gold, These pearls and di-a-dems old,

Ivan

Boris

Moderato animato

mf

K. For they but mar a fair-er beau-ty, now to un-fold,

For they but mar a fair-er beau-ty, Which 'tis our du-ty now to un-

I. For they but mar a fair-er beau-ty, Now to un-fold,

B. Her grace and beau-ty, now un-

p

p

K. *now to un-fold,* *No one can paint the lil-ies*
fold. *No one can paint the lil-ies whit - er,*
now to un-fold. *No one can paint the lil-ies whit - er,*
 I. *fold.* *lvan*
Ah, cru - el
 B. *fold.*

K. *white,* *No gems can make my charms seem bright, My blush-es*
No gems can make your charms seem bright-er, *So lay a-side*
No gems can make your charms seem bright-er, *So lay a-side*
 I. *night!* *Ah, cru - el*
 B. *Ah, hap - py night! When*

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

K. *rit.* *a tempo*
 hide! _____ Oh, that I might these glow-ing blush-es hide! _____ No! no! no!
 All that might hide The grac-es of our bride! _____ Re-move these
 All that might hide The grac-es of our bride! _____ Re-move these
 I. *rit.* *a tempo*
 night! _____ claim his bride! _____ Pur - er than
 B. *rit.* *a tempo*
 I shall claim my bride! _____ Pure as
rit. *a tempo*

K. *p*
 no! No! no! no! Yes, but I'm freez-ing
 lac-es of snow, For fair - er snow lies be-low.
 lac-es of snow, For fair - er snow lies be-low.
 I. *p*
 snow, _____ pur - er than snow, _____
 B. *p*
 snow, pure as snow,
p

a tempo
 While you are teas - ing!

p *molto rit.* *a tempo*
 Dan Cu-pid's arm Shall keep you warm! And now we'll leave you, dear, And

p *molto rit.* *a tempo*
 Dan Cu-pid's arm Shall keep you warm! And now we'll leave you, dear, And

f *a tempo*
 Ah, cru - el

f *a tempo*
 Hap - py

molto rit.

light! And I wish you good - night!

turn out the light and wish you good - night!

turn out the light and wish you good - night!

night! — Ah, cru - el night!

night! Ah, hap - py night!

molto rit.

Marziale

Chorus

SOPRANO *f* Long life of bliss they'll live, With

ALTO *f* Long life of bliss they'll live, With

TENOR *f* Long life of bliss they'll live, With

BASS *f* Long life of bliss they'll live, With

Marziale

fz p cresc. *ff*

bless - ings — that Heav'n may give, — And peace, —

bless - ings — that Heav'n may give, — And peace, —

bless - ings — that Heav'n may give, — And may their wor - ries cease, — And on - ly

bless - ings — that Heav'n may give, — And may their wor - ries cease, — And on - ly

And on this hap - py new - made home May nev-er shade of shame or

And on this hap - py new - made home May nev-er shade of shame or

joys in-crease, And on this hap - py new - made home May nev-er shade of shame or

joys in-crease, And on this hap - py new - made home shade of shame or

cresc. *ff*
sor - row or trou - ble come.

cresc. *ff*
sor - row or trou - ble come.

cresc. *ff*
sor - row or trou - ble come.

cresc. *ff*
sor - row or trou - ble come.

cresc. *ff*
sor - row or trou - ble come.

f

So once a - gain with song and an - them_ We greet the

f

So once a - gain with song and an - them_ We greet the

f

So once a - gain with song and an - them_ We greet the

f

So once a - gain with song and an - them_ We greet the

ff

mf

bride! And the luck - y man — who walks by her side! — May the

mf

bride! The luck - y man who walks, walks by her side! May the

mf

bride! The luck - y man who walks, — walks by her side! May the

mf

bride! The luck - y man who walks, — walks by her side! May the

mf

cresc. **ff**

bloom of their love a - bide, their love a -

cresc. **ff**

bloom of their love a - bide, their love a -

cresc. **ff**

bloom of their love a - bide, their love a -

cresc. **ff**

bloom of their love a - bide, their love a -

cresc. **ff**

bloom of their love a - bide, their love a -

p **Animato**

bide!

p **Animato**

bide!

p **Animato**

bide!

p **Animato**

bide!

f **Animato**

p *cresc.*

(Petrov helps Katinka through window.)

First system of piano introduction. Treble and bass staves. Dynamics: *fz p*, *f*, *f p*, *cresc. molto*.

Second system of piano introduction. Treble and bass staves. Dynamics: *ff*.

Third system of piano introduction. Treble and bass staves. Dynamics: *ffz p cresc.*

Allegro vivace

Varenka

Hopper

Ah!

SOPRANO

ALTO

TENOR

BASS

Chorus

molto rit.
 I'm in a hur-ry, a hur-ry at noon and night time,
molto rit.
 He's in a hur-ry, a hur-ry at noon and night time,
molto rit.
 He's in a hur-ry, a hur-ry at noon and night time,
molto rit.
 He's in a hur-ry, a hur-ry at noon and night time,

Allegro vivace

Fourth system of piano introduction. Treble and bass staves. Dynamics: *molto rit*, *f*.

V. *mf* Be-lieve me, no time — For him is

R. *mf* All time is flight-time; Be-lieve me, no time — For me is

mf All time is flight-time, Be-lieve me, no time — For him is

mf All time is flight-time, Be-lieve me, no time — For him is

f All time is flight-time, Be-lieve me, no time — For him is

mf All time is flight-time, Be-lieve me, no time — For him is

ff

V. *mf* slow time, — It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle, *p* *cresc.*

R. *mf* slow time, — It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle, *p* *cresc.*

mf slow time, — It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle, *p* *cresc.*

mf slow time, — It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle, *p* *cresc.*

f slow time, — It's al-ways hus-tle, rus-tle, bus-tle, tus-sle, hus-tle, rus-tle, *p* *cresc.*

p *cresc.*

V. *f* bus-tle, In a hur - ry, Ah! —

H. *f* bus-tle, In a hur-ry, a hur-ry! In spring or win - ter I am a

bus-tle, In a hur-ry, a hur-ry! In spring or win - ter He is a

bus-tle, In a hur-ry, a hur-ry! In spring or win - ter He is a

bus-tle, In a hur-ry, a hur-ry! In spring or win - ter He is a

f

V. *ff*

H. *ff* sprint-er, Be-lieve me, I'm some hik-er, I'm no pik-er.

sprint-er, Be-lieve me, he's some hik-er, He's no pik-er.

sprint-er, Be-lieve me, he's some hik-er, He's no pik-er.

sprint-er, Be-lieve me, he's some hik-er, He's no pik-er.

ff

V. *p* *cresc. ed accel.* Must not hes-i-

H. *p* So, I must be go-ing, That's my whis-tle blow-ing! Must not hes-i-

p He is al-ways go-ing! That's his whis-tle blow-ing! Must not hes-i-

p He is al-ways go-ing! That's his whis-tle blow-ing! Must not hes-i-

p He is al-ways go-ing! That's his whis-tle blow-ing! Must not hes-i-

p *cresc. ed accel.* *f*

V. *ff* *cresc. molto* He will not for-

H. *ff* *cresc. molto* I shall not for-

ff *cresc. molto* He will not for-

ff *cresc. molto* He will not for-

ff *cresc. molto* He will not for-

ff *cresc. molto*

V. *ff* get we met! So long! *rit.* Good - bye!

H. *ff* get we met! So long! *rit.* and good - bye!

ff get we met! So long! *rit.* and good - bye!

ff get we met! So long! *rit.* and good - bye!

ff get we met! So long! *rit.* and good - bye!

Vivo

rit. *f*

f *ffz*

ffz

Rev. *

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ACT II

Opening Chorus

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Marziale

ff

SOPRANO

ALTO

TENOR

BASS

On high in

On high in

On high in

On high in

On high in

8.

min - a - ret The mu - ez-zin cries, From

min - a - ret The mu - ez-zin cries, From

min - a - ret The mu - ez-zin cries, From

min - a - ret The mu - ez-zin cries, From

The piano accompaniment consists of a right-hand part with arpeggiated chords and a left-hand part with a steady eighth-note bass line.

Al - lah's par-a - pet The i - mam re - plies;

Al - lah's par-a - pet The i - mam re - plies;

Al - lah's par-a - pet The i - mam re - plies;

Al - lah's par-a - pet The i - mam re - plies;

The piano accompaniment continues with a right-hand part featuring arpeggiated chords and a left-hand part with a steady eighth-note bass line.

f In home and pal-ace fair Mah-moud's

f In home and pal-ace fair Mah-moud's

f In home and pal-ace fair Mah-moud's

f In home and pal-ace fair Mah-moud's

faith-ful kneel, In mart and

faith-ful kneel, In mart and

faith-ful kneel, In mart and

faith-ful kneel, In mart and

teem-ing square Mah-moud's faith-ful kneel. _____ Queer,

teem-ing square Mah-moud's faith-ful kneel. _____ Queer,

teem-ing square Mah-moud's faith-ful kneel. _____ Queer,

teem-ing square Mah-moud's faith-ful kneel. _____ Queer,

mys - ti-cal town Of quaint Mos-lem re-nown, You're the Sul-tan's fair crown, Old Stam-

mys - ti-cal town Of quaint Mos-lem re-nown, You're the Sul-tan's fair crown, Old Stam-

mys - ti-cal town Of quaint Mos-lem re-nown, You're the Sul-tan's fair crown, Old Stam-

mys - ti-cal town Of quaint Mos-lem re-nown, You're the Sul-tan's fair crown, Old Stam-

boul,

Gold - en-domed Stam -

boul,

Gold - en-domed Stam -

boul,

Gold - en-domed Stam -

boul,

Gold - en-domed Stam -

boul!

A jew - el you're borne On the bright Gold - en Horn, And by

boul!

A jew - el you're borne On the bright Gold - en Horn, And by

boul!

A jew - el you're borne On the bright Gold - en Horn, And by

boul!

A jew - el you're borne On the bright Gold - en Horn, And by

Mar - mo - ra worn, Old Stam - boull! While in your pal-a-ces

Mar - mo - ra worn, Old Stam - boull! While in your pal-a-ces

Mar - mo - ra worn, Old Stam - boull! While in your pal-a-ces

Mar - mo - ra worn, Old Stam - boull! While in your pal-a-ces

cool, Be-hind the lat-ticed screen, Where clings the i-vy green,

cool, Be-hind the lat-ticed screen, Where clings the i-vy green,

cool, Be-hind the lat-ticed screen, Where clings the i-vy green,

cool, Be-hind the lat-ticed screen, Where clings the i-vy green,

All-see-ing yet all un - seen, Pret-ty

All-see-ing yet all un - seen, Pret-ty

All-see-ing yet all un - seen, Pret-ty

All-see-ing yet all un - seen, Pret-ty

Ha-rem girls sing Al-lah's dron - ing sym-pho-nies,

Ha-rem girls sing Al-lah's dron - ing sym-pho-nies,

Ha-rem girls sing Al-lah's dron - ing sym-pho-nies,

Ha-rem girls sing Al-lah's dron - ing sym-pho-nies,

dim.
Moan - ing mel-o-dies.

dim.
Moan - ing mel-o-dies.

dim.
Moan - ing mel-o-dies.

dim.
Moan - ing mel-o-dies.

V. Varenka *mf* Andantino
Sounds of sil-ver

v. cym - bal, — Tam-bou-rine and tim - bal, — Struck by fin-gers

v. nim - ble — To some sweet lay; — Pret-ty tunes are tink - ling, —

v. — Tin - y feet are twink - ling, — Breath of rose-heart sprink - ling — 'Neath cool fountains'

v. spray; — Love - ly forms are sway - ing, — Ra-ven tress-es stray - ing, —

v. — Ev-'ry-one o - bey - ing — Young god of May, — Flow-er pet - als

v. gleam - ing, — Gar-lands gay-ly stream - ing, — 'Tis but hap-py

cresc.

v. dream - ing, — Al-lah's hol-i - day. — Ah, could it but

p

v. last, — could it last al - way!

pp

"Charms are fairest when they're hidden"

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Moderato

mf

1. When a lit-tle Turk-ish girl goes walk - ing, Folks would think it scan-da-lous and
2. But you know if not a soul is spy - ing, What's the use to hide? so why be

mf *cresc.*

shock - ing If her hair one ti - ny bit were blow - ing, Or her face were caught the least bit
try - ing? If he is a-peeking you're not cer - tain Till indeed you've rais'd the silk-en

dim.

mf *rit.* *a tempo*

show - ing; These are rules both so - cial and pa - ren - tal, But at times, of course, er-acci-
cur - tain. If by an - y chance your glances min - gle, And you feel your puls-es all a-
a tempo

mf *rit.*

dent - al, From be-hind her yash-mak she'll be peep - ing,
tin - gle, He'll be kind, I'm sure he won't a - buse you;

Just to see if all the world is sleep - ing.
As 'twas ac - ci - dent - al, he'll ex - cuse you!

mf a tempo
1-2. Joy is always sweetest when for - bid - den, Charms are always fair-est when they're hid - den,

So when lit-tle Turk-ish girls go walk - ing, That's a sign that men will soon be flock - ing,

Wait - ing for some wind that may be shift - ing, Veil or silk - en yash - mak

animato

lift - ing. Joy is sweet - est when for - bid - den, Charms are fair - est when they're

animato

rit. *mf a tempo*

hid - - - den; Joy is al - ways sweet - est when for -

rit. *mf*

a tempo

Olga

For charms are fair - - - - - when they are

bid - den, Charms are al - ways fair - est when they hid - - - den

hid - - den; It is a sign _____ men will be

So when lit-tle Turkish girls go walk - ing, That's a sign that men will soon be flock - ing,

flock - - ing, and silk-en yash - - mak lift - ing;

Wait - ing for some wind that may be shift - ing, Veil or silk-en yash-mak lift - ing;

For_ charms are fair when hid - - den!

Joy is sweet-est when for - bid - den, Charms are fairest when they're hid - - den!

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Your Photo

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Moderato, Tempo di Gavotta

mf

1. I've a
2. Tho' you

mf

mf

rit.

a tempo

pic - ture I keep al-ways near me, — Yes, al-ways near me, — and en - tre
smile back at me when I'm kiss - ing, — When I am kiss - ing — your dear lips

a tempo

rit.

nous, — All the day and the night I keep hold - ing it tight, Just to
there; — Tho' the look in your eyes I can quite re - cog - nize, Some - thing's

Extract from the Score

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cheer me, — For it's you! — And here where all my heart beats
miss - ing, — I de - clare! — And tho' it be your coun - ter -

true — Is our own se - cret ren - dez - vous! — On my
part, — I can - not love you a la carte! —

rit. *mf a tempo*

REFRAIN

heart I am wear - ing your pho - to, — Be - cause my heart, dear, is your heart in

mf fz *fz* *fz*

to - to. — And so I hold you pressed — Up - on my

fz

rit. *a tempo*

long - ing breast. But I'll give you this slight in - ti -

rit. *a tempo*

ma - tion;— Al - tho' your pho - to's a fair il - lus - tra - tion— Of ten - der

cresc. *p*

lips I have known, And the love that's my own, Still at best it's a chil - ly im - i -

cresc. *fz* *p*

mf

ta - tion. I think you'd bet - ter hur - ry— home. — On my home.

f *ffz*

Dance

p

p

cresc.

p

f

fz

8

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Allah's Holiday

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Allegretto

p

There, 'neath the shades

pp

sempre arpeggiando

Red.

Red.

Red.

Red. simile

of rose - - pan - o - plied walls, _____

cresc.

Where moon - eyed maids woo day - - dreams' tender

pp

cresc.

Red.

Red. simile

mf *p*

thralls, _____ There I too learned to play _____ In

mf *p*

Red. *Red.* *Red.* *Red.*

cresc. *mf* *p*

Al - - lah's hol-i - day. _____ Ah, might it but last al -

cresc. *mf* *p*

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

mf

way!

8^{va}

mf

*

Red.

REFRAIN

Andantino

Sounds of sil-ver cym - bal, — Tam-bou-rine and tim - bal, — Struck by fin-gers

nim - ble — To some sweet lay; — Pret-ty tunes are tink - ling, —

cresc.
— Tin-y feet are twink-ling, — Breath of rose-heart sprinkling — 'Neath cool fountains'

mf
spray; — Lovely forms are sway - ing, — Ra-ven tresses stray - ing, —

— Ev-ry-one o - bey - ing — Young god of May. — Flower pet-als

gleam - ing, — Gar-lands gay-ly stream - ing, — 'Tis but hap-py

dream - ing, — Al-lah's hol-i - day. — Ah, could it but

last, — could it last al - way!

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The Weekly Wedding

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Tempo di Marcia

The musical score is written for piano and voice. It begins with a piano introduction in B-flat major, 2/4 time, marked 'Tempo di Marcia'. The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand, with dynamic markings of *ff* and *pp*. The first vocal entry is by Helen, who sings 'Some folks, — some qui - et,'. The piano accompaniment continues with a steady eighth-note pattern. The second vocal entry is by Hopper, who sings 'This day — to them is bliss day, — But all the'. The piano part continues with a similar rhythmic pattern, including a *cresc.* marking. The score is an extract from a larger work, with a copyright notice at the bottom.

ff *pp* *p* *cresc.* *cresc.* *p*

Helen
Some folks, — some qui - et,

glum folks, — Get married *once* in all their life.

Hopper
This day — to them is bliss day, — But all the

cresc.

rest are storm and strife.

cresc.

mf Helen

Then there are oth - er men rare, Who think of

mf

cresc.

wood - en wed - dings too,

f Hopper *mf*

And the 'chi - na wedding old - en, The

cresc. *f* *mf*

p Helen

sil - ver and the gold - en. But these for me won't do. On ev'ry

p

REFRAIN

Sun - day, Or may - be Mon - day, We'll pick out

Hopper

one day on which we'll play At week - ly

Helen

wed - ding! Then gai - ly tread - ing, We'll dance thro'

cresc.

Tues - day, Wednes - day, Thurs - day, and thro' Sat - ur - day To

f

mf Hopper

tune, dear, Of hon - ey - moon, dear With joy and

mf

Helen

June dear, On all the way. For you and

f

mf *cresc.*

I, dear, (That's if we try, dear,) Can keep our

leggiero *mf* *cresc.*

f Chorus

wed - ding - bells a - jin - gling ev - 'ry day, For aye! On ev - 'ry

f

Sun - day, Or may - be Mon - day, We'll pick out

one day on which we'll play At week - ly

wed - ding! Then, gai - ly tread - ing, We'll dance thro'

Tues - day, Wednes - day, Thurs - day, and thro' Sat - ur - day To

tune, dear, Of hon - ey - moon, dear, With joy and

June, dear, On all the way. Oh, you and

I, dear, (That's if we try, dear,) Can keep our

wed - ding - bells a - jin - gling ev - 'ry day!

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I Want All the World to Know

Lyrics by
Otto Hauerbach

Duet

Music by
Rudolf Friml

Molto moderato

The introduction is in 3/4 time, key of D major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody starts with a half note D, followed by a quarter note E, and then a half note F#. The piano part has a strong, rhythmic accompaniment. Dynamics include *f* (forte), *ff* (fortissimo), *dim.* (diminuendo), and *prit.* (pizzicato).

Tempo di Valse

The first vocal entry is in 3/4 time, key of D major. The melody is simple and catchy, starting with a half note D, followed by a quarter note E, and then a half note F#. The piano accompaniment is in 3/4 time, key of D major, with a melody in the right hand and a bass line in the left hand. The piano part has a strong, rhythmic accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).

Ivan No one's near! I am wait - ing a -
Katinka Feel my heart, How its puls - es are

The second vocal entry is in 3/4 time, key of D major. The melody is simple and catchy, starting with a half note D, followed by a quarter note E, and then a half note F#. The piano accompaniment is in 3/4 time, key of D major, with a melody in the right hand and a bass line in the left hand. The piano part has a strong, rhythmic accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).

lone, dear! Come, have no fear, For the
beat - ing! Some - how I start At each

mf

hour — is our own, dear. Mo — ments of gold —
 shad — ow so fleet — ing. Fear I've ne'er known, —

p

animato cresc.

— we are wast — ing: Be bold, — come to me, — come to
 — I but fear, that I own — The un — rest, — sweet un —

f

animato cresc.

ff

f

mf

me, — But let no — bod — y dare to see! — For
 rest, — Of a love that is un — ex — pressed. —

p rit.

a tempo pp

mf

p

pp

a tempo

no one must know the mean - ing Of our se - cret sweet and

true, So I dare but whis - per soft - ly What my

heart would call to you. So lis - ten and

you shall hear it: Dear, I love you! Love you

so! Our se - cret it is, yet some - how,

p *cresc. molto*

dear, I want all the world to know!

f *ff* *ffz*

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Circassian Dance

Rudolf Friml

Moderato non troppo

The musical score for 'Circassian Dance' is presented in four systems. Each system consists of a piano (treble) staff and a bass staff. The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Moderato non troppo'. The first system begins with a forte (*f*) dynamic. The second system includes a piano (*p*) dynamic. The third system includes a mezzo-forte (*mf*) dynamic. The score features various musical notations including eighth and sixteenth notes, rests, and chord symbols.

Extract from the Score

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This page contains six systems of musical notation for a piano piece. The notation is written for the left and right hands on grand staves. The key signature is one flat (B-flat), and the time signature is 3/4. The piece features a variety of dynamics and articulations:

- System 1:** Starts with a piano (*p*) dynamic. The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note bass line.
- System 2:** The right hand features a series of chords with accents. The left hand continues with eighth notes, transitioning to a more active pattern in the final measure.
- System 3:** The right hand has a series of chords, some with triplets. The left hand has a more active eighth-note pattern. Dynamics include *mf* and *p*.
- System 4:** The right hand has a series of chords, some with triplets. The left hand has a more active eighth-note pattern. Dynamics include *f* and *p*.
- System 5:** The right hand has a series of chords, some with triplets. The left hand has a more active eighth-note pattern. Dynamics include *mf*, *cresc.*, and *f*.
- System 6:** The right hand has a series of chords, some with triplets. The left hand has a more active eighth-note pattern. Dynamics include *f* and *fz*.

The piece concludes with a first ending (1.) and a second ending (2.), both marked with repeat signs. The first ending leads back to the beginning of the piece, and the second ending leads to the final measure.

This page of musical notation is for a piano piece, consisting of six systems of staves. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and chords, with specific dynamics and articulation markings.

System 1: The first system begins with a *mf* (mezzo-forte) dynamic marking. It features a complex texture with many beamed sixteenth and thirty-second notes in both hands, and several chords. The right hand has many slurs and accents.

System 2: The second system continues the intricate texture. The right hand has a prominent melodic line with many slurs and accents. The left hand provides a steady accompaniment with eighth and sixteenth notes.

System 3: The third system shows a change in texture. The right hand has a more melodic line with slurs and accents, while the left hand continues with a steady accompaniment. A *mf* dynamic marking appears in the right hand.

System 4: The fourth system features a *cresc.* (crescendo) marking in the right hand. The texture is dense with many beamed notes and chords. The right hand has a melodic line with slurs and accents.

System 5: The fifth system begins with a *f* (forte) dynamic marking in the left hand. The right hand has a melodic line with slurs and accents. The left hand provides a steady accompaniment with eighth and sixteenth notes.

System 6: The sixth system features a *ff* (fortissimo) dynamic marking in the left hand. It includes a first ending (1.) and a second ending (2.) marked with repeat signs. The right hand has a melodic line with slurs and accents. The left hand provides a steady accompaniment with eighth and sixteenth notes.

The page concludes with a final chord in the right hand and a *ff* dynamic marking in the left hand.

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Rackety Coo!

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Animato con grazia

The piano introduction is in 2/4 time, key of D major. It features a lively, rhythmic melody in the right hand and a more complex, syncopated bass line in the left hand. The tempo is marked 'Animato con grazia' and the dynamic is 'mf'.

The first two lines of the song are in 2/4 time, key of D major. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is 'Animato con grazia' and the dynamic is 'p'.

1. Just be-neath the eaves, 'Midst i - vy - leaves, — A lit-tle pi - geon
2. When dear Mis - ter Dove Has told his love, — As gal-lant pi - geons

The final lines of the song are in 2/4 time, key of D major. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is 'Animato con grazia' and the dynamic is 'p'.

dwells. — She's ver - y cir-cum-spect, — Au fait and quite se-lect, — As
do, — He gives his lit-tle Miss — A pret-ty pi-geon kiss, — And

Extract from the Score
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cresc. *p*

ev-'ry neigh - bor tells. Qui - et and a - lone, As
coos a fond a - dieu. Then a - way he'll fly, As

cresc. *p*

still as stone She sits the whole day long;
tho' he'd try To test her love. And yet,

6

p

But when the sun shows day is done, It's quite a dif - frent
Let her but sound One sigh, and he's a-round, To make a love du -

p

7

REFRAIN

Moderato

*p*song:
et.

1-2. Ev - 'ry night I hear her sing "Tweet, tweet!" This

p

lit - tle pi - geon true, — Then hes-i-tate Un - til her mate Says

*rit.**p a tempo*

"Ra-cke-ty coo! — Coo, coo, coo!" Then a-gain she'll an-swer

*a tempo**p rit.**p*

"Tweet, tweet, tweet!" Which means that she'd say: — "I'm all a -

cresc. *rit.*

lone, dear, Come on, now, why stay a - way?" Ah, how I

cresc. *rit.*

p a tempo

wish that I need on - ly say "Tweet tweet!" when - ev - er I am

a tempo

p

mf *p*

blue, And hear an ech - o an - swer- "Ra-cke-ty coo - oo,

mf *p*

molto rit. *1. a tempo* *2.*

ra-cke-ty cool!" And know that "Rack-y coo" means you! you!_

molto rit. *a tempo*

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Finale

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Marziale

B. Boris *f*

Why stand you star - ing

B. Like a thing of stone? I tell you I'm de - clar - ing The

I. Ivan *f*

Hopper It means our ru - in!

No - thing do - in'!

B. truth, and truth a - lone.

Extract from the Score
Copyright, 1915, by G. Schirmer, Inc.

Boris

B. Why stand you star - ing Like a thing of stone? I

SOPRANO Why stand you star - ing Like a thing of stone? He

ALTO Why stand you star - ing Like a thing of stone? He

TENOR Why stand you star - ing Like a thing of stone? He

BASS Why stand you star - ing Like a thing of stone? He

B. tell you I'm declar - ing The truth, and truth a - lone. *molto rit.*

tells you he's declar - ing The truth, and truth a - lone. *molto rit.*

tells you he's declar - ing The truth, and truth a - lone. *molto rit.*

tells you he's declar - ing The truth, and truth a - lone. *molto rit.*

tells you he's declar - ing The truth, and truth a - lone. *molto rit.*

Tempo di Valse

121

mf

B. I swear by Nir - va - - - na And all the gods a -

mf

B. bove, This vil - - lain A-me-ri - ca - - na,

cresc. *f*

cresc. *f*

B. He has robbed me of my love!

p *rit.* *accel.*

A. Arif *p accel.* *cresc.*

Take care! for I can al-so

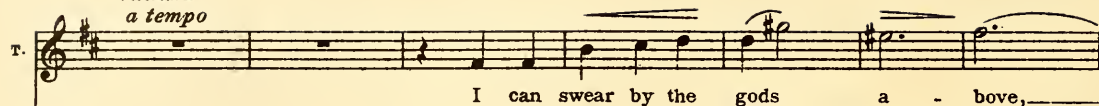
p *rit.* *accel.* *p* *cresc.*

A. swear! She is the wife of him who stands there!

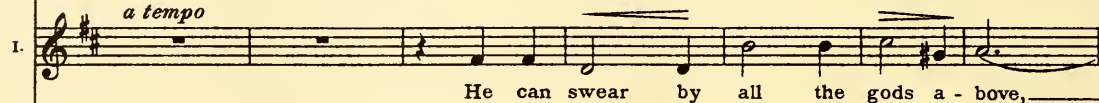
molto rit.

molto rit.

Tatiana
a tempo



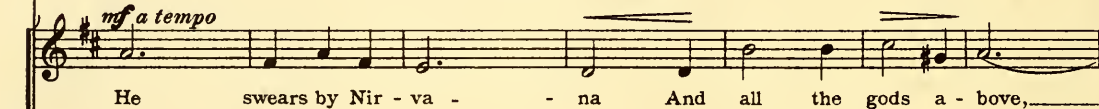
Ivan
a tempo



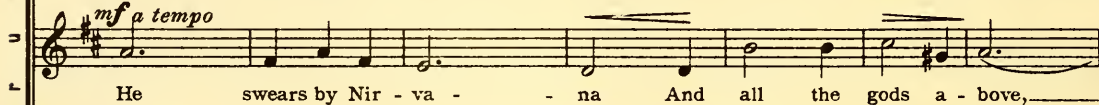
Boris
mf a tempo



mf a tempo



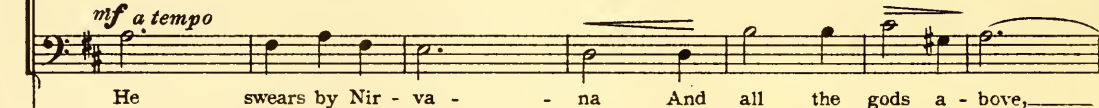
mf a tempo



mf a tempo



mf a tempo



a tempo



T. *f* — This vil - - lain A-meri - ca - - na, He has robbed — him

I. *f* — This vil - - lain A-meri - ca - - na, He has robbed — him

B. *f* — This vil - - lain A-meri - ca - - na, He has robbed — me

f — This vil - - lain A-meri - ca - - na, He has robbed — him

f — This vil - - lain A-meri - ca - - na, He has robbed — him

f — This vil - - lain A-meri - ca - - na, He has robbed — him

f — This vil - - lain A-meri - ca - - na, He has robbed — him

f

f

molto rit. **Allegro** *mf*

T. of his love! _____ Yes, he stole her!

I. of his love! _____

B. of my love! _____ He stole her!

of his love! _____ He

of his love! _____ He

of his love! _____ He

of his love! _____ He

Allegro *molto rit.* *p* *cresc.*

accel. *rit.* *f* *a tempo*

T. He stole her from her legal lord and mas-ter,

accel. *rit.* *a tempo*

I.

accel. *rit.* *a tempo*

B.

accel. *rit.* *a tempo*

stole her!

accel. *rit.* *a tempo*

stole her!

accel. *rit.* *a tempo*

stole her!

accel. *rit.* *a tempo*

stole her!

accel. *rit.* *a tempo*

f

Cello

T. And behind these gloom - y walls he's cast her! He stole
 I. He stole her from her le-gal
 B. He stole her from her le-gal
 He stole her from her le-gal
 He stole her from her le-gal
 He stole her from her le-gal
 He stole her from her le-gal

Allegro

T. *pp* *rit.*
her, And there behind these gloom-y walls he's cast her!—

I. *pp* *rit.*
lord and master, And there behind these gloom-y walls he's cast her!—

B. *pp* *rit.*
lord and master, And there behind these gloom-y walls he's cast her!—

pp *rit.*
lord and master, And there behind these gloom-y walls he's cast her!—

pp *rit.*
lord and master, And there behind these gloom-y walls he's cast her!—

pp *rit.*
lord and master, And there behind these gloom-y walls he's cast her!—

pp *rit.*
lord and master, And there behind these gloom-y walls he's cast her!—

pp *rit.* *p* **Allegro**

Knopf Quasi Polka

accel.

But my dear brother, You had one wife, why did you want an -

accel.

oth-er?

Ivan

We've lost the game!

Hopper

We'll fool them just the

For shame!

for shame! for shame!

For shame!

for shame! for shame!

For shame!

for shame! for shame!

For shame!

for shame! for shame!

mf

same!

Boris *f*

Do as you are bid-den! The woman you have hid-den,

ffz

Arif

Boris Bring her out! Without a doubt!

Bring her out!

Bring her out!

Bring her out!

Bring her out!

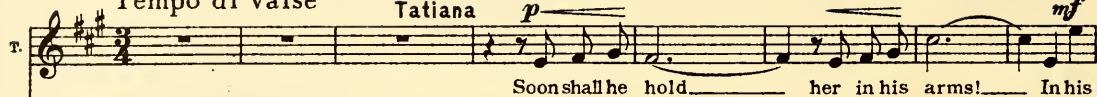
Bring her out!

Ivan *rit.* *p* I'd

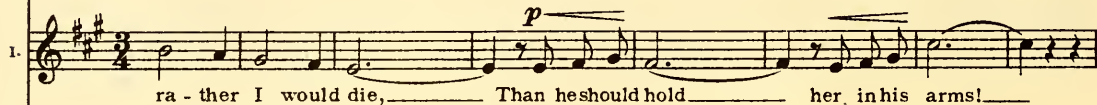
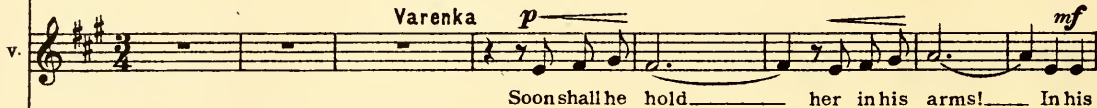
Horns *rit.* *dim.*

Tempo di Valse

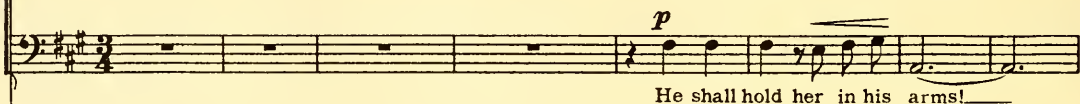
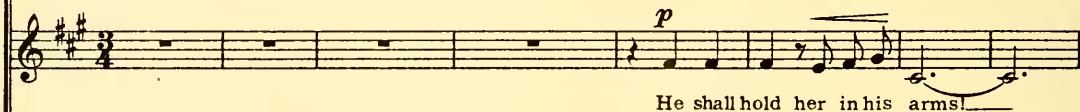
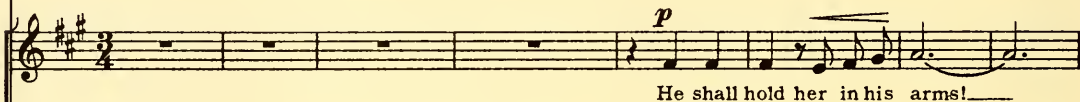
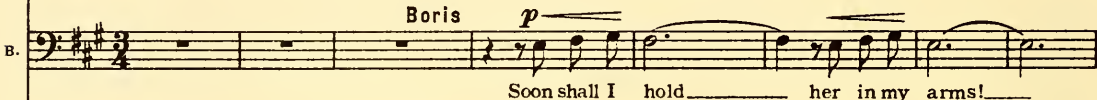
Tatiana

*p**mf*

Varenka

*p**mf*

Boris

p

Tempo di Valse



T. *arms he'll hold her pretty charms!* *rit.* *He'll hold her pretty charms!*

V. *arms he'll hold her pretty charms!* *rit.* *He'll hold her pretty charms!*

I. *p* *Within his arms — He'll hold her pretty charms!* *rit.* *f* *May*

B. *p* *Within my arms — I'll hold her pretty charms!* *rit.* *f* *May*

rit. *f* *May*

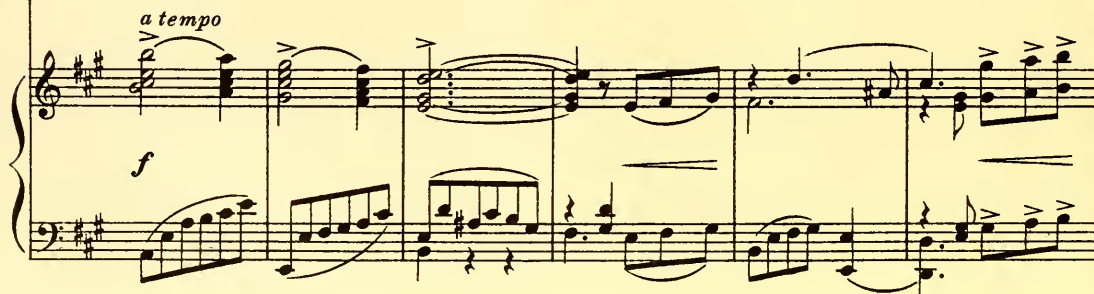
rit. *f* *May*

rit. *f* *May*

rit. *f* *May*

p *rit.* *f*

Tatiana

f a tempo

molto rit.

T. the bliss of her kiss!_____

I. know her kiss!_____ *mf* The joy that should be mine,_____ *molto rit.*

B. know her kiss!_____ *molto rit.* For ec-stasy di-

know her kiss!_____ *molto rit.*

know her kiss!_____ *molto rit.*

know her kiss!_____ *molto rit.*

know her kiss!_____ *molto rit.*

ff *mf* *molto rit.*

THE ROSE TREE

Andante

T. *cresc.* It shall be thine, _____ *a tempo*

I. *cresc.* that should be mine, _____ *a tempo* When he shall

B. *cresc.* vine It shall be mine, _____ *a tempo* When I shall

cresc. It shall be thine, _____ *a tempo* When he shall

cresc. It shall be thine, _____ *a tempo* When he shall

cresc. It shall be thine, _____ *a tempo* When he shall

cresc. It shall be thine, _____ *a tempo* When he shall

cresc. *a tempo*

[illegible]

T.
 charms, _____ with - in your arms! _____

I.
 charms _____ with - in his arms! _____

B.
 Shall hold her pret-ty charms with - in my arms! _____

with - in his arms! _____

with - in his arms! _____

with - in his arms! _____

with - in his arms! _____

rit.

Allegro

Arif *p*

She's

Boris

p
And now we've wait - ed long enough: Where is she?

Allegro

fz p

Helen

(Spoken) Yes, what's the idea?

here!

mf

(Spoken) This is not my wife!
There's been a mistake!
(Goes to Hopper)

I was

She's here!

She's here!

She's here!

She's here!

He. *mf* Ac - cused him of what?

Ho. Hopper No - thing at all! *mf*

B. wrong to have ac - cused you! I'm

cresc.

He. *p* A - bused him—but why?

Ho. *mf* Come help me stall!

B. sor - ry that I a - bused you!

cresc.

Ivan Yes, it looks like a squall!

Hopper You

f

Ho. see, dear, it was just this way - I'm tell - ing you straight and true; He

mf

A. Arif *mf* But you

Ho. thought I'd sto-len his bride of a day And hidden her here in this ha-rem queer.

f

A. see, it was on - ly you!

mf

C
h
o
r
u
s

You see, dear, it was just this way - We're

mf

You see, dear, it was just this way - We're

mf

You see, dear, it was just this way - We're

mf

You see, dear, it was just this way - We're

f

mf

tell-ing you straight and true, He thought he'd sto-len his bride of a day, But 'twas

tell-ing you straight and true, He thought he'd sto-len his bride of a day, But 'twas

tell-ing you straight and true, He thought he'd sto-len his bride of a day, But 'twas

tell-ing you straight and true, He thought he'd sto-len his bride of a day, But 'twas

Helen

What, me?

Arif

Yes, he made me a pres-ent of

on - ly you!

on - ly you!

on - ly you!

on - ly you!

Andantino

A. you!

He made him a pres-ent of you! (laughter)

He made him a pres-ent of you! (laughter)

He made him a pres-ent of you! (laughter)

He made him a pres-ent of you! (laughter)

He made him a pres-ent of you! (laughter)

f *accel.*

Andantino

fz *accel.*

Helen

p a tempo

He. Made him a present—why, what do you mean? *p* He

A. *Arif* *p*

Why, he sold you to me for a ha-rem queen.

a tempo

p

He. sold me!

A. *p* Or ra-ther, I'll say he bribed me to take you — *mf* for pay;

fz *f*

Helen

mf

He. So that's what they meant when they kept me there, And

sprayed me with scent and per-fumes rare!

Arif

mf

A. They were mak-ing you read-y for

Al - lah!

mf

Al - lah! for Al - - lah!

For Al - - lah!

For Al - - lah!

Al - - lah!

A. Al - lah!

Chorus: Al - lah! for Al - - lah! For Al - - lah! For Al - - lah! Al - - lah!

Helen
p

He. Thad-deus, how could you dare! _____ (Dialogue)

p

Moderato

f

Horns

'Cello

Harp

Harp

Viol.

Harp

'Cello

Cello

p

Cello

cresc.

Allegro moderato

Helen

For charms are fair

Arif

Joy is al-ways sweetest when for - bid - den,

Charms are al-ways fair-est when they're

Allegro moderato

mf

He. — when they are hid - den, It is a

A. hid - den. So when lit - tle Turk - ish girls go walk - ing,

He. sign — men will be flock - ing,

A. That's a sign that men will soon be flock - ing, Wait-ing for some wind that may be

He. And silk-en yash - - mak lift - ing; For —

A. shift - ing, Veil or silk-en yash-mak lift - ing; Joy is sweetest when for -

Maestoso

He. charms are fair when hid - - den!

A. bid - den, Charms are fair-est when they're hid - - den!

Maestoso

f

Trombone

Helen

He. Why, the man is in - sane! —

He. *ff* All his rea - -

I. *f* But no doubt he'll ex - plain, *ff* All his rea - -

B. *f* But no doubt he'll ex - plain, *ff* All his rea - -

All his rea - -

All his rea - -

All his rea - -

All his rea - -

f *ff*

He. sons he'll tell me, _____ no doubt he will tell me:

I. sons he'll tell you, _____ no doubt he will tell you,

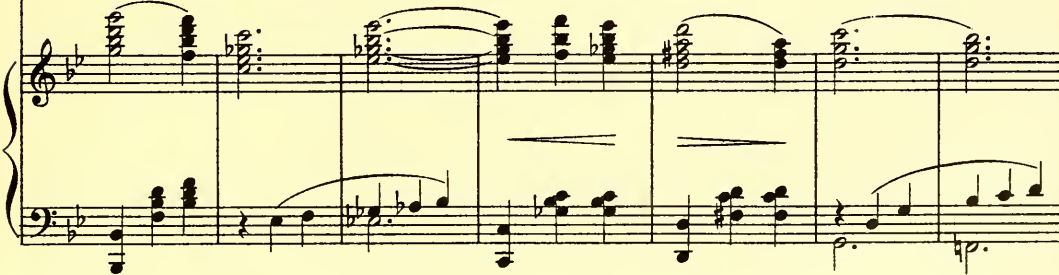
B. sons he'll tell you, _____ no doubt he will tell you,

sons he'll tell you, _____ no doubt he will tell you,

sons he'll tell you, _____ no doubt he will tell you,

sons he'll tell you, _____ no doubt he will tell you,

sons he'll tell you, _____ no doubt he will tell you,



He. *cresc.* He can - not ex - plain! _____

I. *cresc.* Come, let him ex - plain! _____

B. *cresc.* Come, let him ex - plain! _____

cresc. Come, let him ex - plain! _____

cresc. Come, let him ex - plain! _____

cresc. Come, let him ex - plain! _____

cresc. Come, let him ex - plain! _____

cresc. _____

The score features a piano accompaniment with a grand staff. The right hand plays chords and a melodic line with a large slur and a fermata. The left hand plays chords and a melodic line with a large slur and a fermata. The piano part includes a *cresc.* marking and a 6-measure rest.

Helen

Valse lente

He. *Tis the end - so fare - well! Tis the*

p

Valse lente

He. *end - so good - bye! When we wake*

I. *Ivan*

Tis the end; Good - bye! When we

He. *from this spell, We'll be strangers at last, you and*

I. *wake, We'll be strangers at last, you and*

rit.

He. *mf*
I; _____ All the joys _____ we have known

T. Tatiana *mf*
All the joys they have known, all the joys will be

I. *mf*
I; _____ All the joys _____ we have known

B. Boris *mf*
All the joys they have known _____ Will be

mf
All the joys they have known _____ Will be

mf
All the joys they have known _____ Will be

mf
All the joys they have known _____ Will be

mf
All the joys they have known _____ Will be

Ho. *cresc.*
Will be_ with - - - ered like ros - es, Like a

T. *cresc.*
with - - - ered and flown Like the ros - es, the ros - - -

I. *cresc.*
Will be with - - - ered and flown Like the ros - - -

B. *cresc.*
with - - - ered and flown_____ Like the ros - - -

cresc.
with - - - ered and flow_____ Like the ros - - -

cresc.
with - - - ered and flown_____ Like the ros - - -

cresc.
with - - - ered and flown_____ Like a

cresc.
with - - - ered and flown_____ Like a

cresc.

He. *f*
 rose that dies 'Neath a gray au - tumn

T. *f*
 es that die 'Neath a gray au - tumn

I. *f*
 es that die 'Neath a gray au - tumn

B. *f*
 es that die 'Neath a gray au - tumn

f
 es that die 'Neath an au - tumn

f
 es that die 'Neath an au - tumn

f
 rose that dies 'Neath a gray au - tumn

f
 rose that dies 'Neath a gray au - tumn

f

He. sky; _____ And tho' spring come a - gain, _____

T. sky; _____ Tho' spring come, come a -

I. sky; _____ Tho' spring come, come a -

B. sky; _____ Tho' spring come, come a -

sky; _____ Tho' spring come, come a -

sky; _____ Tho' spring come, come a -

sky; _____ Tho' spring come, come a -

sky; _____ Tho' spring come, come a -

He. *rit.* *pp* — We shall seek them in vain. _____

T. *rit.* *pp* gain, We shall seek them in vain, in vain. _____

I. *rit.* *pp* gain, We shall seek them in vain, in vain. _____

B. *rit.* *pp* gain, We shall seek them in vain, in vain. _____

gain, shall seek them in vain. _____

gain, shall seek them in vain. _____

gain, shall seek them in vain. _____

gain, shall seek them in vain. _____

rit. *pp* *Ped.* *

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

The image shows a page from a musical score for the song "The Rose Tree." It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are: "en - na girls are bright - est, Their hearts are light - est, Their eyes are rit." The piano part features chords and arpeggiated figures, with dynamics like *fz* and *cresc.* indicated. The tempo/mood is marked *rit.* (ritardando).

en - na girls are bright - est, Their hearts are light - est, Their eyes are *rit.*

en - na girls are bright - est, Their hearts are light - est, Their eyes are *rit.*

en - na girls are bright - est, Their hearts are light - est, Their eyes are *rit.*

en - na girls are bright - est, Their hearts are light - est, Their eyes are *rit.*

fz *fz* *cresc.* *rit.*

a tempo

ev - er fair; —

a tempo

ev - er fair; —

a tempo

ev - er fair; — When they smile their lips un - cov - er pearls the whit - est, —

a tempo

ev - er fair; — When they smile their lips un - cov - er pearls the whit - est, —

a tempo

fz

And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

— And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

— And their laugh - ter rings like mu - sic ev - 'ry - where — In Vi -

en - na! In Vi - en - na girls are spright - ly, They ca - per

en - na! In Vi - en - na girls are spright - ly, They ca - per

en - na! In Vi - en - na girls are spright - ly, They ca - per

en - na! In Vi - en - na girls are spright - ly, They ca - per

night - ly In sweet, se - duc - tive swirls, And they

night - ly In sweet, se - duc - tive swirls, And they

night - ly In sweet, se - duc - tive swirls, And they

night - ly In sweet, se - duc - tive swirls, And they

a tempo

love it when you dare to hold them slight - ly tight - ly,

a tempo

love it when you dare to hold them slight - ly tight - ly,

a tempo

love it when you dare to hold them slight - ly tight - ly,

a tempo

love it when you dare to hold them slight - ly tight - ly,

For they are Vi - en - na girls!

For they are Vi - en - na girls!

For they are Vi - en - na girls!

For they are Vi - en - na girls!

ff

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Lyrics by
Otto Hauerbach

My Paradise

Music by
Rudolf Friml

Maestoso

ff

ad lib.

tr

Moderato

1. Your eyes that once gazed in - to
2. Your hands that I've clasped in mine

dim. e rit.

mine, own Kin-dling sweet pas - sion there,
 own Pressed like snow to my brow;

cresc.

Who, 'neath their pow'r di - vine, Now
Fin - gers of fire I've known: Who

poco rit.

bathes in their love - light rare?
feels their dear pres - sure now?

poco rit.

a tempo
p

Who feels the glow of your cheek? Who
Who feels the thrill of your arm So

a tempo
p

hears the love - thought you speak strong, yet trem - bling and warm? With Who

accel.

lips that once I pressed, now up - on your breast Dear Knows

ff cresc. ed accel.

p rit.

lips I once ca - ressed? I won - der! sweet E - ly-sian rest? I won - der!

ff

p rit.

a tempo
p

1-2. Ah, won - drous love that was mine!

a tempo
p

Who wor - ships now at your shrine?

p

Who feels the glow of your kiss di - vine, Love's sur - ren - der Sweet and

p

dim. *p*

ten - der? Ah, mem - o - ries that still burn,

cresc. *f*

I love, yet try to spurn, you are my cross on which I

rit. *p*

a - go - nize, And yet my par - a - dise

marcato *p* *pp*

Ballet Divertissement

Rudolf Friml

Tempo di Valse

The musical score is arranged in five systems, each consisting of a piano (piano) part and a violin (violin) part. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Tempo di Valse".

System 1: The piano part begins with a forte (*f*) dynamic. The violin part features a melodic line with eighth and sixteenth notes.

System 2: The piano part continues with a forte (*f*) dynamic, followed by a ritardando (*rit.*) section, and then a section marked "a tempo" with a piano (*p*) dynamic. The violin part has a melodic line with eighth notes.

System 3: The piano part features a crescendo (*cresc.*) section. The violin part has a melodic line with eighth notes.

System 4: The piano part begins with a mezzo-forte (*mf*) dynamic, followed by a crescendo (*cresc.*) section. The violin part has a melodic line with eighth notes.

System 5: The piano part features a ritardando (*rit.*) section, followed by a section marked "a tempo" with a piano (*p*) dynamic. The violin part has a melodic line with eighth notes.



This page contains six systems of musical notation for piano, written in G major (one sharp) and 4/4 time. The notation includes various dynamics and performance markings:

- System 1:** Starts with a forte dynamic (*ff*) and a crescendo hairpin.
- System 2:** Features a piano dynamic (*p*) and a crescendo marking (*cresc.*).
- System 3:** Includes a mezzo-forte dynamic (*mf*).
- System 4:** Contains a piano dynamic (*p*), a ritardando marking (*rit.*), and a forte dynamic (*ff*).
- System 5:** Includes a piano dynamic (*p*) and a crescendo marking (*cresc.*).
- System 6:** Ends with a forte dynamic (*ff*).

Other markings include *a tempo* and various articulation marks such as accents and slurs.

Mignonnette

Allegro scherzando

Rudolf Friml. Op. 26

Introduction

Piano

pp rf

Moderato

p
*a tempo**f - p*

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rit. - a tempo

p

2

Measures 1-8 of the waltz. The key signature is three sharps (F#, C#, G#). The melody in the right hand features a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 7. The left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *f* (forte) in measures 5 and 6. The piece concludes with a double bar line and repeat signs.

First system of musical notation. The treble staff features a complex, rapid passage with many beamed sixteenth and thirty-second notes, accompanied by numerous fingering numbers (1-5) above the notes. The bass staff has a simpler accompaniment with a few notes and a fermata. Dynamics include *f staccato* in the treble and *rf* in the bass.

Second system of musical notation. The treble staff continues with rapid, beamed passages. The bass staff has a more active accompaniment. Dynamics include *p* (piano) and *rit.* (ritardando) in the treble.

Third system of musical notation. The treble staff has a series of chords and beamed notes. The bass staff has a simple accompaniment. Dynamics include *a tempo* and *staccato* in the treble, and *rf* in the bass.

Fourth system of musical notation. The treble staff has a series of chords and beamed notes. The bass staff has a simple accompaniment. Dynamics include *rit.* (ritardando) in the treble.

Fifth system of musical notation. The treble staff has a series of chords and beamed notes. The bass staff has a simple accompaniment. Dynamics include *a tempo* in the treble, and *pp molto rit.* (pianissimo, molto ritardando) in the bass.

Musical score for "The Swan" by Charles-Louis Hanon, Op. 23, No. 1. The score is in G major (one sharp) and 4/4 time. It consists of five systems of music. The first system starts with a wavy line and "a tempo" marking. The second system has a "marcato" marking. The third system has "cresc. rit." and "rf" markings. The fourth system has "a tempo" and "p" markings. The fifth system has "p" marking and fingerings. The score ends with a double bar line.

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I Want to Marry a Male Quartette

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Vivo

Moderato

Helen

1. They say a wo-man is a weather-vane, a fic-kle weath-er-vane,
2. I'd have a ten-or who could en-ter-tain, (Oh, he could en-ter-tain!)

TENOR I

1. Weath-er-vane,
2. En-ter-tain,

TENOR II

1. Weath-er-vane,
2. En-ter-tain,

BASS I

1. Weath-er-vane,
2. En-ter-tain,

BASS II

1. Weath-e-vane,
2. En-ter-tain,

Moderato

p She's full of fool-ish whims you can't ex-plain, whims that you can - - not ex-
A busi-ness bar - i - tone for loss and gain, He'll watch our loss - - es and

mf cannot explain,
Losses and gain,
cannot explain,
Losses and gain,
cannot explain,
Losses and gain,
cannot explain,
Losses and gain,

p *mf*

rit. *a tempo*
plain; She turns from North to South and East to West, North-east to
gain; A bass can-tan-te just for sym-pa-thy, (He'll be for

rit. cannot explain.
loss-es and gain.
rit. cannot explain.
loss-es and gain.
rit. cannot explain.
loss-es and gain.
rit. cannot explain.
loss-es and gain.

a tempo *p*

rit.

cresc. *mf*

South and West, To com-fort her in all di-rec-tions
 sym - pa - thy!) And then a bass pro-fun-do for pro-

cresc.

North-east to South, South-east to West.
 Yes, he will be For sym-pa-thy!

cresc.

North-east to South, South-east to West.
 Yes, he will be For sym-pa-thy!

cresc.

North-east to South, South-east to West.
 Yes, he will be For sym-pa-thy!

cresc.

North-east to South, South-east to West.
 Yes, he will be For sym-pa-thy!

cresc. *mf*

p rit. *mf*

it would seem'twere best If she could get A chance to net A male quar - tettel_ They'd
 found phi - los - o - phy, Geel I will bet_ It's great to fret A male quar - tettel_

p rit.

A male quar - tettel_

p rit.

A male quar - tettel_

p rit.

A male quar - tettel_

p rit.

A male quar - tettel_

p rit.

A male quar - tettel_

p rit. *mf*

Quasi Polka

H. *mf*
har-mo-nize! They'd har-mo-nize so sweet - ly and so com - plete - ly,

H. *mf*
— In tune and on the key, They'd harmonize, they'd harmonize In

H. *p rit.* *mf*
feel - ing to some ap - peal-ing, Sweet mel - o - dy, sweet mel - o - dy. They'd

p rit. *mf*
Ap - peal-ing, Sweet mel - o - dy. We

p rit. *mf*
Ap - peal-ing, Sweet mel - o - dy. We

p rit. *mf*
Ap - peal-ing, Sweet mel - o - dy. We

p rit. *mf*
Ap - peal-ing, Sweet mel - o - dy. We

p rit. *mf*

H. har-mo-nize, they'd har-mo-nize In tem - po, in some ex -

har-mo-nize, we har-mo-nize In tem - po, in some ex -

har-mo-nize, we har-mo-nize In tem - po, in some ex -

har-mo-nize, we har-mo-nize In tem - po, in some ex -

har-mo-nize, we har-mo-nize In tem - po, in some ex -

fz

H. tem - po, Do-mes-tic min - u - et! They'd har-monize, they'd

tem - po, Do-mes-tic min - u - et! We har-monize, we

tem - po, Do-mes-tic min - u - et! We har-monize, we

tem - po, Do-mes-tic min - u - et! We har-monize, we

tem - po, Do-mes-tic min - u - et! We har-monize, we

mf

mf

mf

mf

mf

fz

H. *cresc.* *pp*
 har-monize, they'd har - mo - nize! Oh! I want to mar-ry a
cresc. *pp*
 har-monize, we har - mo - nize! Oh! She wants to mar-ry a
cresc. *pp*
 har-monize, we har - mo - nize! Oh! She wants to mar-ry a
cresc. *pp*
 har-monize, we har - mo - nize! Oh! She wants to mar-ry a
cresc. *pp*
 har-monize, we har - mo - nize! Oh! She wants to mar-ry a

H. 1. 2.
 male quar - tette! They'd tette!
 male quar - tette! tette!
 male quar - tette! tette!
 male quar - tette! tette!
 male quar - tette! tette!
 male quar - tette! tette!

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Skidikiscatch

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Allegretto scherzando

Hopper (Writing in check-book)

H.

1. Pay to the or-der of— How d'ye spell your name?
2. Notes with a dol-lar-sign ne'er will be ig-nored.

Knopf

Hopper

K. H.

Make it to cash, With a dash, To a-void a clash! Penned it so of-ten, my
Yes, but of course You'll en-dorse, That will give more force. By Jove! the pen is more

Knopf
p

H.
K.
wrist is get-ting lame! You're do - ing good; You're a he - ro, that's un - der-stood!
might-y than the sword! Yes, and some day In my thanks you will get your pay!

Hopper *mf* **Knopf** *mf* **Hopper** *mf*

H.
K.
So, I am a he - ro! That, is un - der-stood! Spell it with a ze - ro!
So I'll get your thanks, eh? Yes, with-out a doubt! Cashed at all the banks, eh?

mf **Knopf** **Hopper** **Knopf** **Hopper** **Knopf**

H.
K.
That is un-der-stood! What! Best of liv-ing men! Best of liv-ing men!
Yes, with-out a doubt! What! You will get it when— I will get it when— You

p (Imitating scratching of pen)

K.
You have proved it with your foun - tain - pen!
bribe the tel - ler with your foun - tain - pen!

"Skid - i - ki -

REFRAIN

scatch!" With his lit - tle pen in hand, "Skid - i - ki -

scatch! Pay to bear - er on de - mand." That's the sound they

sure - ly un - der - stand In ev - 'ry clime and

ev - 'ry sin - gle land: "Skid - i - ki - scatch!" Then he

signs his bank-ing name; "Skid-i - ki-scatch!" Hands it out to gent or dame. Ah, the

p cresc. whole world danc - es to his com - po-si - tion, when In the

p cresc.

check - book that he totes He puts down his pret - ty notes With his

mf

lit-tle foun - - tain - pen! Skid-i - ki - pen!

f *mf* *fz*

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"I can tell by the way that you dance, dear"

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Tempo di Valse

Helen *p*

1. If you would know whom to mar - ry,
2. Part-ners who quar - rel when danc - ing,

Take my ad - vice and be war - ry, If you go blind - ly you'll
Mak - ing bel - li - ge - rent pranc - ing, Nev - er should wed one an -

Extract from the Score
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dim.

rue it: Ta - boo it! Don't do it!
oth - er, They'll smoth - er Each oth - er!

dim.
p.

Here is a rule that is sur - est, Saf - est and
Feet that get in - to a tan - gle Sig - ni - fy

p.

san - est and pur - est; Dance to this lay, And
hearts that will wran - gle; Best break a - way, Un -

cresc.

dim. *p.*

see if you both can tru - ly say: _____ I can
less he and she can sing this lay: _____

dim.

REFRAIN

tell by the way that you dance, dear,

p

You have a thrill in your sway,

cresc.
Love with e - ter - nal ro - mance, dear,

cresc.

All of your move-ments be - tray; And you

mf

put all my mind in a trance, dear,

mf

Sort of a soul - ju - bi - lee! I can

cresc. tell by the way that you dance, dear, That you were

f

cresc.

meant for me! I can me!

mf

1 2

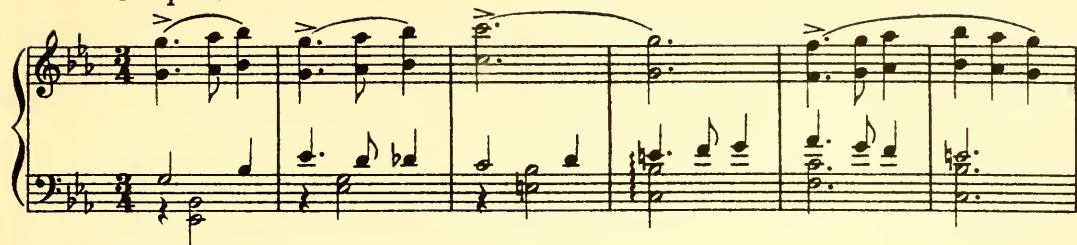
Dance
Alla marcia

This musical score is for a piece titled "Dance Alla marcia". It is written for piano in 2/4 time and consists of six systems of music. The key signature has one sharp (F#). The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic in the bass and a mezzo-forte (*mf*) dynamic in the treble. The second system continues with a mezzo-forte (*mf*) dynamic. The third system features a forte (*f*) dynamic in the bass. The fourth system has a forte (*f*) dynamic in the bass. The fifth system has a forte (*f*) dynamic in the bass. The sixth system begins with a fortissimo (*ff*) dynamic in the bass and ends with a fortissimo (*ff*) dynamic in the bass. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

Fox Trot
Allegretto grazioso

This musical score is for a piece titled "Fox Trot" in the tempo and mood of "Allegretto grazioso". It is written for piano and bass, using a 4/4 time signature and a key signature of one sharp (F#). The score consists of six systems of two staves each. The first system begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic, and then returns to mezzo-forte. The second system continues with mezzo-forte. The third system starts with mezzo-forte. The fourth system begins with mezzo-forte. The fifth system starts with mezzo-forte. The sixth system begins with mezzo-forte and concludes with a fortissimo (*ff*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are numerous accents and slurs throughout the piece, indicating phrasing and emphasis. The overall style is characteristic of early 20th-century popular music.

Tempo di Valse



Finale

Lyrics by
Otto Hauerbach

Music by
Rudolf Friml

Tempo di Gavotte

mf

On my heart I am wear - ing your pho - to, — Be - cause my

mf fz fz

heart, dear, is your heart in to - to. — And so I hold you

fz

pressed — Up - on my long - - ing breast. — But I'll

rit.

rit.

a tempo

give you this slight in - ti - ma - tion; — Al - tho' your

a tempo

cresc.

pho - to's a fair il - lus - tra - tion — Of ten - der lips I have known, And the

cresc.

p

love that's my own, Still at best it's a chil - ly im - i -

fz *p*

mf

ta - - tion: I think you'd bet - ter hur - ry — home.

Moderato

Ev - - 'ry night I hear her sing "Tweet, tweet!" In

The first system of the musical score for 'Tweety Bird' is in G major (one sharp) and 4/4 time. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The tempo is marked 'Moderato'. The lyrics are 'Ev - - 'ry night I hear her sing "Tweet, tweet!" In'.

tones so soft and true, — Then hes - i - tate un -

The second system continues the melody and accompaniment. The lyrics are 'tones so soft and true, — Then hes - i - tate un -'.

til her mate Says Rack - e - ty cool —

The third system continues the melody and accompaniment. The lyrics are 'til her mate Says Rack - e - ty cool —'.

— Coo, coo, cool Then a - gain she'll an - swer

The fourth system concludes the piece. The lyrics are '— Coo, coo, cool Then a - gain she'll an - swer'.

"Tweet, tweet, tweet!" when ev - er I am

blue, And hear an ech - - o an - - swer:

"Rack - e - ty coo, — coo, rack - e - ty cool!" And know that

Rack - y - coo means you! 1. 2. you!

